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FAST FALLS THE EVENTIDE.

From the Picture by B. W. LEADER, R.A., in the Walker Art Gallery, Liverpool.

Size, 44 by 70 inches.

Exhibited at the Guildhall, London, 1900, and purchased from the Liverpool Autumn Exhibition, 1900.

This typical English scene is of a character that comes well to the hand of this experienced painter of landscape. Over the tranquil level country the sun is shedding its last lights. The trunk of the broad oak tree by the church catches its glow, the water in the deep ruts on the roadway—the result of the recent rains—vividly mirrors the glorious light, and the long line of distance is made clearer and deeper by it. Between the trees a glimpse is caught of some haystacks, and near them the pleasant cottage home, whither are wending the father and child who are seen on the pathway. Not a numerous assembly of gravestones is seen, for the artist has wisely been content with a few only, and beside them grow the tall cypress trees.

THE NATION'S PICTURES

A SELECTION FROM THE FINEST MODERN PAINTINGS IN THE PUBLIC PICTURE GALLERIES OF GREAT BRITAIN REPRODUCED IN COLOUR

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VICTORY, O LORD.

From the Picture by Sir John Everett Millais, Bart., P.R.A., in the Manchester Art Gallery.

Size, 84 by 72 inches.

Exhibited at the Royal Academy, 1871, and purchased by the Corporation of Manchester, 1894.

The picture illustrates the scene when Moses, Aaron, and Hur from the top of a hill beheld the battle of Israel with Amalek, when, on Moses holding up his hands, Israel prevailed, and when he let them down Amalek prevailed. The patriarch's hands were heavy, so Aaron and Hur "stayed them up until the going down of the sun." Aaron is seen on the right of the picture, bearing up the left hand of Moses and looking over the valley at the fight which is raging there. Hur supports the right hand, which holds a staff. This fine picture is among the most notable of the scriptural paintings of Millais, among which may be noted "The Carpenter's Shop," "The Parable of the Tares," and "Saint Stephen."

A FLAG OF TRUCE.

From the Picture by JOHN PETTIE, R.A., in the Mappin Art Gallery, Sheffield.

Size, 53 by 42 inches.

Exhibited at the Royal Academy, 1873, and bequeathed in 1887 to the Corporation of Sheffield, by JOHN HENRY NEWTON MAPPIN, Esq.

The brave town can hold out no longer; hunger and distress have done their work, and the time has come when no other course is open but to surrender. Passionately and gratefully the inhabitants recognise that the utmost has been done for them and for their city, and the hand of the gallant defender is seized and many a kiss imprinted on it, as he passes from the city gates to hold a truce with the enemy, under the protection of the white flag, which is attached to the lance his lieutenant is carrying. Pettie was the painter chiefly of scenes of this period, and his authority was very safe on all matters of costume of the seventeenth century.

HOW THE BOAT CAME HOME.

From the Picture by C. NAPIER HEMY, A.R.A., in the Mappin Art Gallery, Sheffield. Size, 51 by 74 inches. Painted, 1886. Presented to the Corporation of Sheffield in 1887, by SIR FREDERICK MAPPIN, Bart., M.P.

Over the stormy waves, through the drenching spray, and at last over the rough breakers, the boat comes home, borne in on the top of the breaking water and 'mid a flood of foam. Her occupants know how to handle her, every man of them, and yet not a little dexterity is needed to bring the boat safely to land. This will be helped by the line thrown by one of the crew, and for which the two standing on the shingle in the rough, down-streaming water, are waiting. The watery element is well depicted by this careful student of the sea. He has made the stirring scenes incident to it his special study, and has watched and noted it in all its moods.

A SUMMER NIGHT.

From the Picture by ALBERT MOORE, R.W.S., in the Walker Art Gallery, Liverpool.

Size, 52 by 90 inches.

Exhibited at the Royal Academy, 1890, and purchased from the Liverpool Autumn Exhibition of that year.

This picture is a very beautiful example of purely decorative art. The aim of the painter has been to express a beauty of line in the design, and a refined harmony of tone in the colours introduced —a weaving together, as it were, of rare tints. The subject, of course, is an impossible one from a practical point of view, but it is a permissible one in the hands of a painter whose work was dedicated to decorative effect. The strength and consistency of the artist is witnessed in the limit he places on himself in this purely pictorial display, restricting himself to these beautiful visions of arrangement and colour, in which, if the spell of emotion be absent to touch the heart, grace is present to delight the eye. Not the least pleasing effect in the picture are the distant lights on the shore to the left.

VENUS AND ANCHISES.

From the Picture by SIR WILLIAM RICHMOND, K.C.B., R.A., in the Walker Art Gallery, Liverpool.

Size, 58 by 116 inches.

Exhibited at the New Gallery, 1892, and purchased by the Corporation of Liverpool from their Autumn Exhibition of that year.

The picture is an illustration of the beautiful poem by Shelley entitled "Epipsychidion," which he addressed to a noble and unfortunate lady who was imprisoned at the time in a convent in Italy. The poem abounds in allusions to her beauty and to the poet's passion for her, but the part selected by the painter is where she appears to the poet in a dream:

"At length into the obscure Forest came
The Vision I had sought through grief and shame.
Athwart that wintry wilderness of thorns
Flash'd from her motion splendour like the Morn's,
And from her presence life was radiated
Through the grey earth and branches bare and dead;
So that her way was paved and roof'd above
With flowers as soft as thoughts of budding love."

THE CHURCH OF SANTA MARIA DELLA SALUTE.

From the Picture by DAVID ROBERTS, R.A., in the Mappin Art Gallery, Sheffield.
Size, 28 by 45 inches. Painted, 1862.
Bequeathed to the Corporation of Sheffield in 1887 by JOHN NEWTON MAPPIN, Esq.

This stately edifice, one of the features of Venice, was founded by the Venetian Republic in 1631 as a thanksgiving offering for the staying of the plague, which had been raging in the beautiful city and devastating it to the number of sixty thousand lives. It stands at the broadest part of the Grand Canal, rising with its imposing dome with effective grandeur from the broad, watery base. Three noted pictures by the great Titian are among the treasures which adorn the interior.

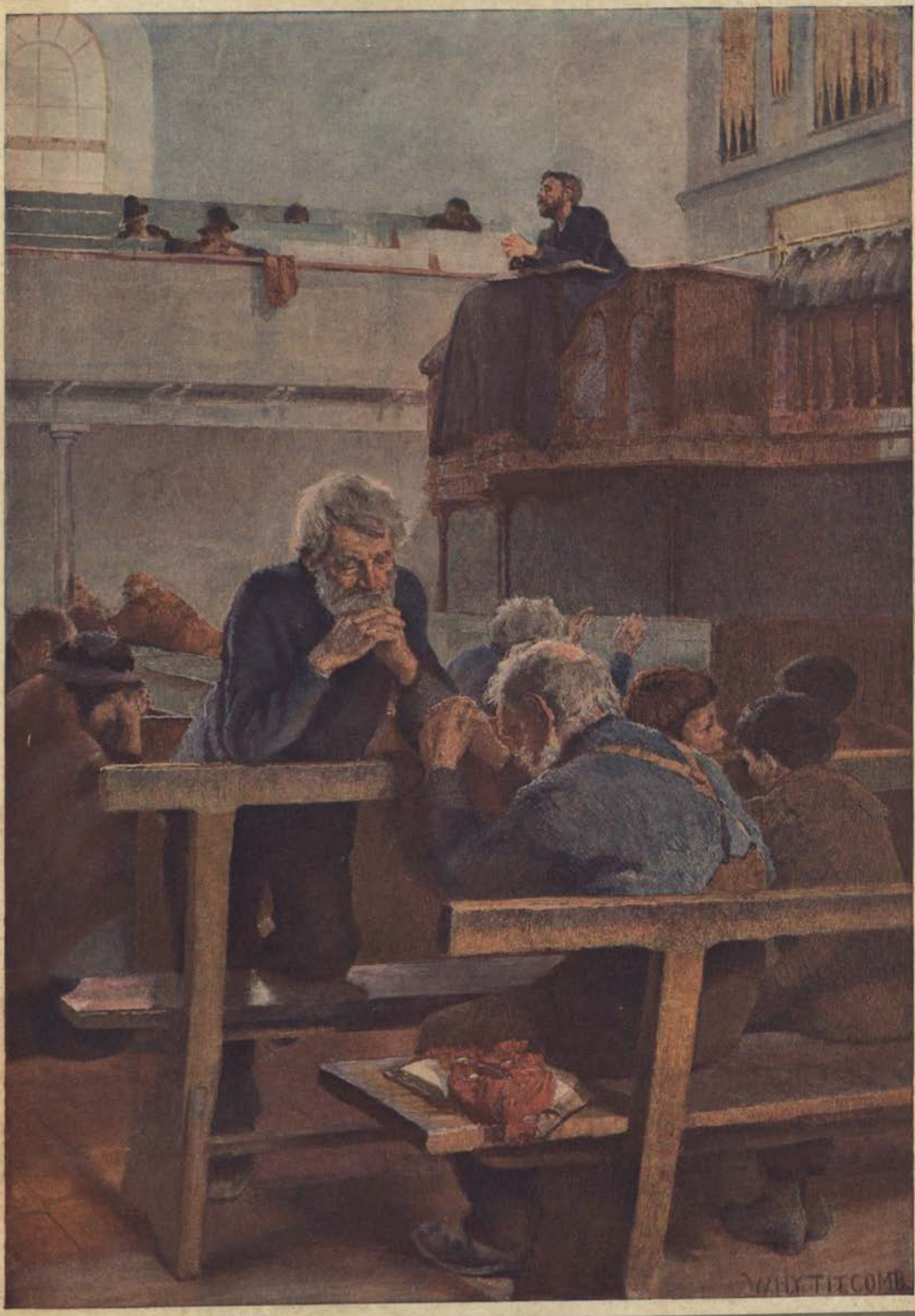
PRIMITIVE METHODISTS.

From the Picture by W. H. Y. TITCOMB in the Dudley Corporation Gallery.

Size, 52 by 48 inches.

Presented to the Corporation of Dudley by EDWARD GRAINGER, Esq., and EDWARD SMITH, Esq., two burgesses of the town.

The air of devotion in this section of religious denomination has been obtained by the artist in a way that promptly engages the attention. He has succeeded in expressing the fervency and zeal both of the minister and his congregation. The little gathering, composed entirely of humble sea-folk and peasantry, have all come for serious worship, saving perhaps the two lads on the right, where a point is seized by the painter which the great Mulready would assuredly not have missed in such a picture as this. The artistic elements of the work are distinct, in the disposition of the figures scattered about the rude benches and in the sparsely occupied gallery, where the presence of more people would have taken from the space and breadth of the picture.


WILL TITCOMB

We regret that inadvertently we omitted to acknowledge that the copyright of the picture published in Part XXVI., "June in the Austrian Tyrol," by J. MacWhirter, R.A., is the property of Messrs. Lawrence and Bullen, Ltd.

JUNE IN THE AUSTRIAN TYROL.

From the Picture by JOHN MACWHIRTER, R.A., in the National Gallery of British Art.

Size, 48 by 73 inches.

Exhibited at the Royal Academy, 1892, and purchased by the President and Council under the terms of the Chantrey Bequest.

This undulating expanse, so beautified by the full summer growth of the blue and white flowers, has presented to the painter an irresistible subject for his brush. Over the tender blooms the fresh mountain air moves, bringing life and health in this the very loveliest month of the year. The path leads up the sweet valley to the village, whose tall spire is seen, with, beyond, the rugged peaks of the well-known Dolomites.

TO VERSAILLES.

From the Picture by VAL.-C. PRINSEP, R.A., in the Mappin Art Gallery, Sheffield.

Size, 94 by 140 inches.

Exhibited at the Royal Academy, 1894, and presented to the Corporation of Sheffield by SIR FREDERICK T. MAPPIN, Bart., M.P.

This momentous scene in the history of France is graphically rendered by the painter. The women of Paris, driven by privation and ill government, are seen marching on their way to Versailles to urge their grievances on King Louis XVI. and his Court. It was on Monday, the 5th of October, 1789, that, as Hilaire Belloc says, the streets in Paris "filled with women, and a strength of four battalions (10,000), grotesquely armed, bareheaded, singing, pushed their faces against the wild rain and surged up the half-impassable valley road with a vague but terrible object." Food, and an equal right, pushed them on against the cold and the intolerable gale. "Robust dames of the Halle, slim mantua-makers, assiduous, risen with the dawn; ancient virginity tripping to matins, the housemaid with early broom; all must go. No carriage lady, were it never such hysterics, but must dismount in the mud roads, in her silk shoes, and walk."

A MAN OVERBOARD.

From the Picture by THOMAS SOMERSCALES, in the Walker Art Gallery, Liverpool.

Size, 48 by 72 inches.

Purchased by the Corporation of Liverpool from their Autumn Exhibition, 1893.

The aspect is given of the unfathomable ocean just after sundown. The sense of weight and depth is in the water, of power and immensity in the deep blue, silent, moving waste, to which an added interest is given in the man who has fallen overboard, and whose rescue is being compassed, if it be possible, by his vigorous shipmates.

TREASON.

From the Picture by JOHN PETTIE, R.A., in the Mappin Art Gallery, Sheffield.

Size, 33 by 55 inches.

Exhibited at the Royal Academy, 1867; and bequeathed to the Corporation of Sheffield in 1887 by JOHN NEWTON MAPPIN, ESQ.

The group of formidable men round the table are deep in some grave plot. Their positions in life are clear, the presence of a cardinal denoting that the others must belong to the ranks of the nobility, if this were not suggested by the character of their physique and the elegance of their costume. There were many conspiracies in those days, and this spacious room, presumably in some old country hall, was just the place in which some stirring event in history would first take shape. Away to the left the declining sun is seen through the latticed window, its light just touching the armour of the man on guard, who, it would appear, from his position in the room, is capable of hearing much that is said, and is doubtless therefore in the plot.

DRIVING THE COWS.

From the Picture by DAVID MURRAY, A.R.A., in the Leeds Art Gallery.
Size, 24 by 36 inches.
Purchased by the Corporation of Leeds, 1893.

The distant line of pale blue hills, beneath the soft, grey-clouded sky, is pleasantly seen between the row of tall trees that stand in the middle distance. The cows are being driven in a novel way through the shallow water of the stream, and others are seen a little distance off in the water that has overrun the low-lying country. The scene is a typical one in Hampshire, a county from which the painter has obtained many of his subjects.

A DRUMHEAD COURTMARTIAL.

From the Picture by JOHN PETTIE, R.A., in the Mappin Art Gallery, Sheffield.

Size, 28 by 42 inches.

Exhibited at the Royal Academy, 1865, and bequeathed to the Corporation in 1887 by JOHN NEWTON MAPPIN, Esq.

A drumhead courtmartial is a courtmartial called suddenly on the field. Here in the camp a discovery has been made, and a man has been brought in, evidently for spying. He is a tall, powerful figure, and three stalwart men are necessary to securely hold him. Two soldiers and a divine of the Church are his judges. The proceedings will be brief, and summary execution or release will soon follow. The prisoner seems to realise that his chances are small; and as to those about to try him, stern as two of them look, they are neither vindictive nor cruel, but they intend to be just, and by no means let one, evidently dangerous to the cause, go free.

The scene is no doubt laid in the seventeenth century, in the time of the Civil War.

THE TOP OF THE TIDE.

From the Picture by WALTER BAYES, in the Walker Art Gallery, Liverpool.

Size, 49 by 65 inches.

Purchased by the Corporation of Liverpool from their Autumn Exhibition, 1900.

The estuary, with its protecting breakwaters, is deep and full with the high tide, and the in-going barque is taking advantage of it, and is sailing merrily in. The bright summer day presents a scene typical of the English coast, and the groups of red-roofed buildings along it suggest a seafaring folk, while the lighthouse on the right points to the waterway being a constant passage for various craft.

The distant view of the shore is very pleasantly and truthfully pictured by the artist, and the aërial effect generally is admirably given.

SIGNING THE NEW LEASE.

From the Picture by ERSKINE NICOL, A.R.A., in the Leicester Art Gallery.
Size, 51 by 40 inches.
Purchased by the Leicester Corporation.

This well-known painter of the humorous side of peasant life is seen here in one of his most characteristic works. The old-fashioned lawyer, with his shaven face, striped waistcoat, and white cravat, is a typical presentment of what a country lawyer used to be in the days gone by, while his questioning client is of the usual agricultural kind, good on his land or on his farm, but at sea when pens and writing are in the case.

The furniture of the room would well light up a dingy city office; the green table-cloth, the blue wall-paper and the painted screen lending a cheerful aspect to the abode of the man of law. Not the least interesting point in the picture is the clerk at the bookcase behind, as he carefully regards his master, lest he should wrongfully commit himself.

WINTRY MARCH.

From the Picture by W. L. PICKNELL, in the Walker Art Gallery, Liverpool.

Size, 48 by 78 inches.

Purchased by the Corporation of Liverpool at their Autumn Exhibition, 1885.

Here, although the ice and snows of winter are gone, the bleak air and the chill winds of the year's early months are rendered with clever effect. The green leaf of spring has not yet appeared; the comfortable cottage roofs on the right lie hospitably among the still leafless trees, and dark against the sky is the cluster of evergreen pines. Wintry and cheerless is the scene, but not without its suggestion of coming brightness and warmth, despite the dull grey clouds, admirably painted, which are being blown swiftly across the sky.

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BALCONY SCENE AT THE CARNIVAL.

From the Picture by EUGENE DE BLAAS, in the Wolverhampton Art Gallery.

Size, 61 by 92 inches.

Presented to the Corporation of Wolverhampton by CHARLES WELLS, Esq.

Long may it be before these interesting festivities in the beautiful Venetian city are discontinued. For a brief period all is gay, and life is given over to amusement and frivolity.

The scene here is the stately balcony of an old mansion or palace, on to which the large apartment opens, whence refreshments are being brought by negro boys. Much is going on in the street below, as can be gathered by the animated looks of the company, one of whom is throwing a large bouquet to some fortunate favourite. Very effective in the composition is the large piece of drapery which is hung over the balustrade on which the man in red is seated—too eager, perhaps, in his attentions to the mother of the two fair girls who lean against the pillar, to notice the attractions below.

THE HALT ON THE HILLS.

From the Picture by T. SIDNEY COOPER, R.A., in the Mappin Art Gallery, Sheffield.
Size, 60 by 96 inches.
Presented to the Corporation of Sheffield in 1887 by SIR FREDERICK T. MAPPIN, Bart., M.P.

This is a large and important example of the veteran animal painter, embodying the three great features of his art in which he was especially eminent—cows, sheep, and goats. They are all cleverly disposed in groups, on which the eye rests with the most agreeable consciousness of their truthfulness to nature. They are being driven either to or from the market town, and have already come a considerable distance, the halt now upon the high ground being very welcome to them. The rustic inn on the right affords refreshment in the meantime to the tired drovers. The picture was painted in 1847, which may be regarded as the painter's best time.

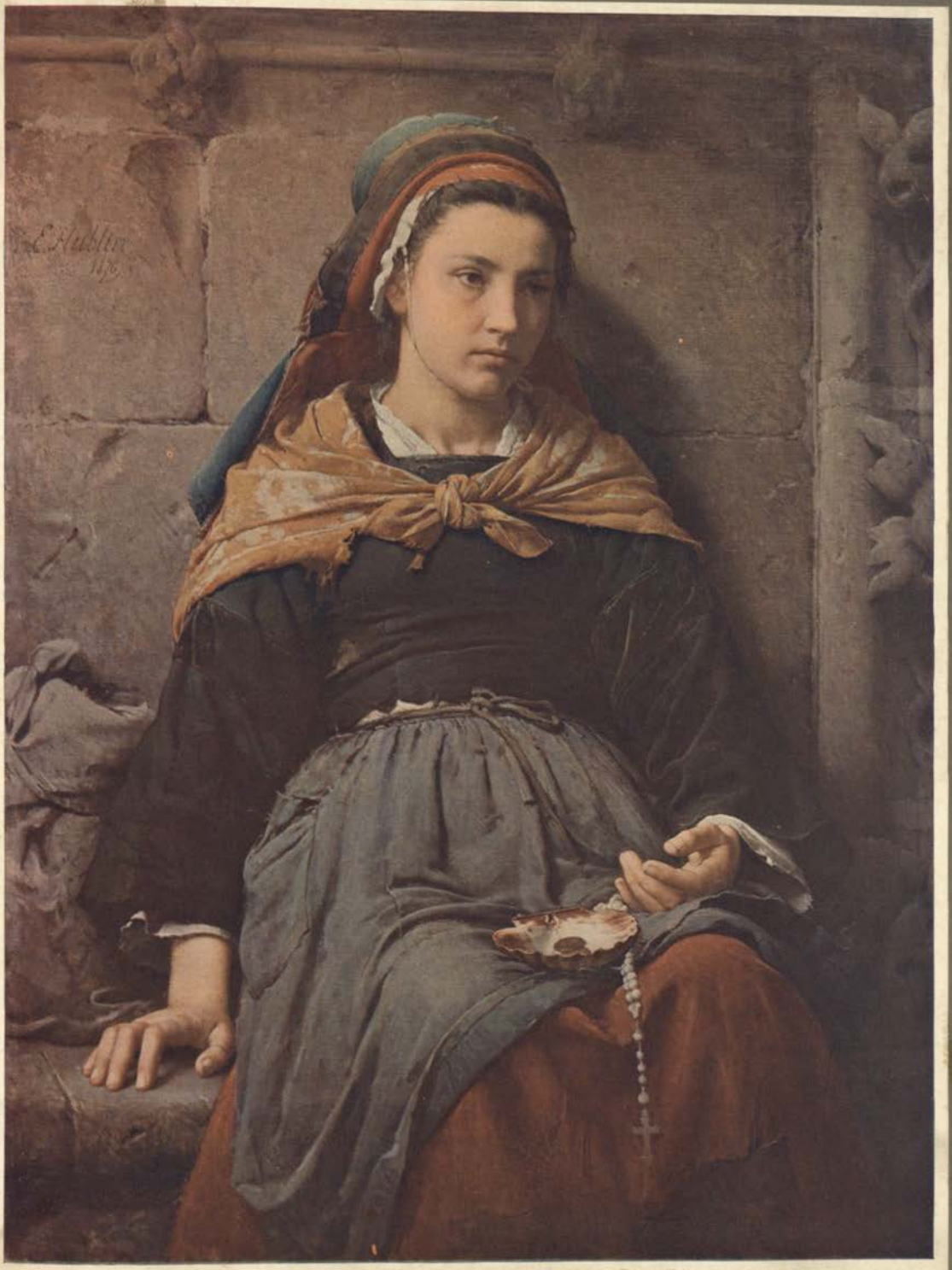
L'ORPHELINE (THE ORPHAN).

From the Picture by E. HUBLIN, in the Leicester Art Gallery.
Size, 44 by 33½ inches. Painted 1876.
Purchased by the Corporation of Leicester.

This demure little figure seated at the gateway of an orphanage asking for alms is not without pathos, and enlists our sympathy by the thoughtful look in the face, indicative of the sadness which has been her portion while life was yet young.

The costume of European countries, even among humble folk, is of colours which in themselves have a charm. Here they are most varied, and yet so harmonious that none of them seem out of place. It is no uniform garb of an orphanage she is wearing, but her own picturesque attire, and beside her little scallop shell, with its small amount in offerings, is seen her rosary.

The picture is painted with less constraint and more feeling than are met with in the works of the more prominent painters of this class of subject.



WELCOME, BONNIE BOAT.

From the Picture by J. C. Hook, R.A., in the Preston Art Gallery.

Size, 24 by 36 inches.

Exhibited at the Royal Academy, 1856, and bequeathed in 1883 to the Corporation of Preston by Richard Newsham, Esq.

The return of the fisherman is always hailed with delight by the anxious wife. Here, accompanied by her child, she has come down to the shore to meet him, while the two lads seen to the left are busy lifting from the boat the successful results of the day's fishing. Glad is the welcome given to the tired fisherman and his "bonnie boat."

The scene is Clovelly, on the coast of North Devon, where at times a heavy sea is seen. It is a great place for fisherfolk, the rich brown nets hung each day on the rough stone pier to dry testifying to the number of men in the little village who pursue this calling.

The picture is the companion to one the artist painted entitled "The Fisherman's Departure."

THE DOUBTFUL COIN.

From the Picture by JOHN FREDERICK LEWIS, R.A., in the Birmingham Art Gallery.
Size, 29½ by 34 inches.
Exhibited at the Royal Academy, 1869. Purchased by the Corporation of Birmingham.

The picture represents a scene in a bazaar at Cairo. An old seraff, or money-changer, is scrutinising a large silver coin which a veiled lady has brought him. The love of the Oriental for all kinds of gorgeous raiment and draperies is shown in the picture. They are scattered all around, and the clothing of each individual carries as much brightness and varied colour as it can.

The veiled lady is accompanied by another, also veiled, who looks eagerly at the old man as she rests in a reclining attitude behind her friend, and the keen-eyed Arab looking over the screen seems as interested in the result of the scrutiny as if the coin were his own. It is a busy place, very picturesque and bright, with a refreshing glimpse of the sunny day through the arched entrance beyond.

Lewis devoted himself early in life to animal painting, and until he was past fifty he was known best as a water-colour painter, rising to sufficient eminence in that branch of art as to become President of the Royal Water-Colour Society. He then took to painting in oils, and was elected a Royal Academician when he was sixty years of age.

THE GIUDECCA, VENICE.

From the Picture by J. M. W. TURNER, R.A., in the Leicester Art Gallery.

Size, 24 by 36 inches.

Presented to the Nation in 1847 by MR. ROBERT VERNON, and lent to the Corporation of Leicester by the Government.

This beautiful example exhibits the fairy city in the glow of a sunlit summer day. Its buildings rise from the waters as if they had no foundations,

"As from the stroke of an enchanter's wand."

The deep blue of the sky on the left is very effective against the fringe of white cloud, and it throws a lovely reflection upon the rippling tide in the foreground.

This wonderful city had a great effect upon Turner. His second visit to it was made in 1828, when he was fifty-three, and shortly afterwards appeared those pictures of Venetian splendour which showed the grasp of colour and poetic effect which the place in its varied aspects had been able to call forth from his hand, and as he grew older his increasing taste for brilliant colour led him, as P. C. Hamerton says, "to think more and more of that splendid city, which excels all others, so especially in her colouring. A city of rose and white, rising out of an emerald sea against a sky of sapphire."

THE MARTYR OF THE SOLWAY.

From the Picture by SIR J. E. MILLAIS, Bart., P.R.A., in the Walker Art Gallery, Liverpool.

Size, 28 by 22 inches.

Presented to the Corporation of Liverpool in 1895, by GEORGE HOLT, Esq., J.P.

The religious persecution in Scotland towards the latter part of the reign of Charles II. is instanced in the present tragic picture. The Covenanters were allowed no rest: they were hunted from retreat to retreat by the soldiers who were dispersed all over the country in search of them, aided by spies and informants, who called upon them to abjure the cause of the Covenanters and attend Episcopal worship.

Three women in Wigtownshire were among those who refused to submit, and they were summarily condemned to death by drowning; Margaret Maclachlan, an aged widow, Margaret Wilson, a girl of eighteen, and another girl of thirteen. Their persecutors were ashamed to put the youngest to death, but the other two were taken at low tide to a spot which the Solway overflowed, and there they were fastened to stakes. The elder woman was placed nearer the advancing tide in the hope that the sight of her sufferings might terrify the younger into submission; but it had no effect: the courage of the survivor was sustained by an enthusiasm as lofty as any that is recorded in martyrdom. She saw the cruel water draw nearer and nearer, and prayed and sang verses of psalms until she was suffocated by the tide.

ASKING THE WAY.

From the Picture by Sir John Gilbert, R.A., in the Walker Art Gallery, Liverpool.
Size, 30 by 36 inches. (Water-colour.)
Presented to the Corporation of Liverpool by Sir John Gilbert in 1893.

This facile painter of English rural groups and scenery presents here a subject in which his eye and hand delighted. A party of gipsies is encamped on the gentle slope of a hill, and two of their number—a graceful young girl in a yellow garment and a little lad in green—are directing a lady and gentleman, who have pulled up their horses to ask the way. The artist's power of depicting cloud-form is very noticeable and effective in the picture, and lends great beauty and force to the landscape, hill after hill of which is seen, until their undulations are lost in the blue of the distance.

This is one of many admirable works which the painter distributed among various institutions in 1893, notably in London, Birmingham, Manchester, and Liverpool.

THE GIRL I LEFT BEHIND ME.

From the Picture by CHARLES GREEN, R.I., in the Leicester Art Gallery.
Size, 72 by 51 inches.
Purchased by the Corporation of Leicester.

Off to the wars! Here the sad scene, witnessed at the present day, just as it was witnessed a century ago, often and often in the prolonged contest known as the Peninsular War, shows a British regiment on the point of embarking. The sorrowing relatives, the newly wedded girls, and the heart-stricken sweethearts accompany the troops to the ship's side. Play the band as it will, it cannot still the aching of heart at the now imminent parting. Hope is on many a soldier's face, fortitude on all, and the same spirit that took them to the battlefield then takes them now, in the determination to flinch at nothing where duty calls and in the hope that buoys them up of safely returning to the loved ones they are leaving.

The admirable painter of this picture, which is in oils, was best known by his smaller works, of high finish, in water-colour.

A NEW LIGHT IN THE HAREM.

From the Picture by FREDERICK GOODALL, R.A., in the Walker Art Gallery Liverpool.

Size, 48 by 84 inches.

Exhibited at the Royal Academy in 1884, and purchased the same year by the Corporation of Liverpool from their Autumn Exhibition.

The new light is represented by the bright little fellow, before whose delighted gaze the Nubian attendant is holding a dove, the fluttering of whose wings calls forth all the child's animation. Reclining on a low couch, against luxurious pillows, his beautiful mother tranquilly regards him

So soft is the climate, so balmy the air that comes through the Cairéne lattice-work, that the thinnest of costumes is admissible. Over the tiled floor of this cool apartment steps a tame gazelle, its natural timidity and shyness gone among those from whom it knows nothing but gentleness. The display of bright colours is always present in these Oriental scenes, of which the now venerable painter has had great experience, having in his earlier years spent much time in study in the East.

THE PUNISHMENT OF LUXURY.

From the Picture by G. SEGANTINI, in the Walker Art Gallery, Liverpool.

Size, 38 by 67 inches.

Purchased by the Corporation of Liverpool from their Autumn Exhibition of 1893.

This is a characteristic example of the later work of the artist, in which he combined in an extraordinary manner symbolism and realism. Taking the snow-capped Alps among which he lived, and which he loved so passionately, as a realistic background, he introduced the curious imageries born of his visionary temperament. This picture is one of a series representing the punishment of sinful women after death, an idea suggested partly by Dante's "Divine Comedy," partly by stories from Hindu mythology, and partly from the artist's own vivid imagination. The series, known sometimes as "Nirvana," deals particularly with women whose sin was over-indulgence in luxurious habits, and who in consequence became barren, and of those who, having children, neglected them. In "The Punishment of Luxury" the souls of sinful women are whirled about over a vast expanse of snow-clad mountains by a terrible icy blast. There is no hope of rest or comfort for them, no release from the eternal snow and ice.

THE DRINKING POOL.

From the Picture by FRED. HALL, in the Bradford Art Gallery.

Size, 63 by 30 inches.

Purchased by the Corporation of Bradford, 1898, from their Spring Exhibition.

Here at sunset the cattle are wending their way over the stubble field, towards the familiar pool, and with them comes the farmer's child in whose care the small herd has been left.

The painter of this charming pastoral is among the best of the few artists who have made the painting of cattle their special study. To the somewhat hard presentment of a cow such as we see it in the late Sidney Cooper's pictures this new school of painters adds the breath of Nature, the warmth and glow of the setting-sun, and the sense of the still approach of evening. This imparts to their works a spirit such as G. H. Mason imparted to his, and gives an interest and charm to their subjects which is instantly recognised as true.

SPONSA DE LIBANO.

From the Picture by Sir Edward Burne-Jones, Bart., in the Walker Art Gallery, Liverpool.

Size, 128 by 61 inches.

Purchased by the Corporation of Liverpool from their Autumn Exhibition in 1896.

This picture is painted in illustration of the Song of Solomon. To the pleasant garden, where the lilies blow, the spirit of the wind is called by the beautiful blue-robed figure, who catches her auburn tresses as she surveys her own lovely pleasaunce. The spirit is portrayed in the two figures poised to the left, their raiment in circles about them representing the circling winds, as they rustle through the tree-stems and over the sloping lawns, to the lily-haunted spot, where stands the sweet sad figure, who with tremulous lips is uttering, "Awake, O north wind; and come, thou south; blow upon my garden, that the spices thereof may flow out"

MOTHERLESS.

From the Picture by ARTHUR STOCKS, in the Walker Art Gallery, Liverpool.

Size, 45 by 36 inches.

Purchased by the Corporation of Liverpool from their Autumn Exhibition of 1883.

Here in a corner of the old churchyard the bereaved man is tending the newly made grave of her who until recently was his cheery partner in life and the mother of the prattling little thing that now has fallen to the sole care of the husband.

The rough work of the day is over, and he has brought hither pots of geranium to plant on the hallowed spot where she lies. Behind him are the dark yew-trees, and beyond the old churchyard wall is a glimpse of the village where he lives.

It is, alas! an everyday scene, but treated in this instance by the painter with touching pathos and a singular fidelity to nature.

THE FERRY.

From the Picture by DAVID COX, in the Birmingham Art Gallery.

Size, 14 by 18 inches.

Bequeathed to the Corporation of Birmingham by MR. NETTLEFOLD.

Here, in true relationship, as Cox knew so well how to paint it, is a fresh English landscape, under an expanse of blue sky. The composition is exceptionally pleasing, with the group of trees standing in the centre, and the placid stream on one side and the red-tiled cottages on the other, with a background to them all of grass-grown hills. Very effective is the touch of bright red in the cloak of the woman making her way to the ferry, which will shortly arrive from the other side at the narrow, rough landing stage. It is a picture entirely typical of rural England in the middle of the last century, and is executed by the painter with all his wonted sincerity of aim and devotion to nature.

ONE OF THE FAMILY.

From the Picture by F. G. Cotman, R.I., in the Walker Art Gallery, Liverpool.
Size, 41 by 68 inches.
Purchased by the Corporation of Liverpool from their Autumn Exhibition, 1880.

Here the farmer's family, busy at their midday meal, give a glad welcome to the old horse. It has done its morning's work, perhaps from an early hour, and knows its way to the old-fashioned door, which in some farmhouses is divided in two, and brings light and air into the place. He is a welcome visitor, sure of finding something acceptable to him, and the children are as eager to indulge their old friend as is the mother. Only the dog is the unconsenting party. With jealous eye he looks up at the giver of this bounty, liking none to share with him the privileges of the house. From the doorway are seen the outbuildings of the farm, and through the small-paned window the lofty picturesque pigeon houses.

ORLANDO PURSUING THE FATA MORGANA.

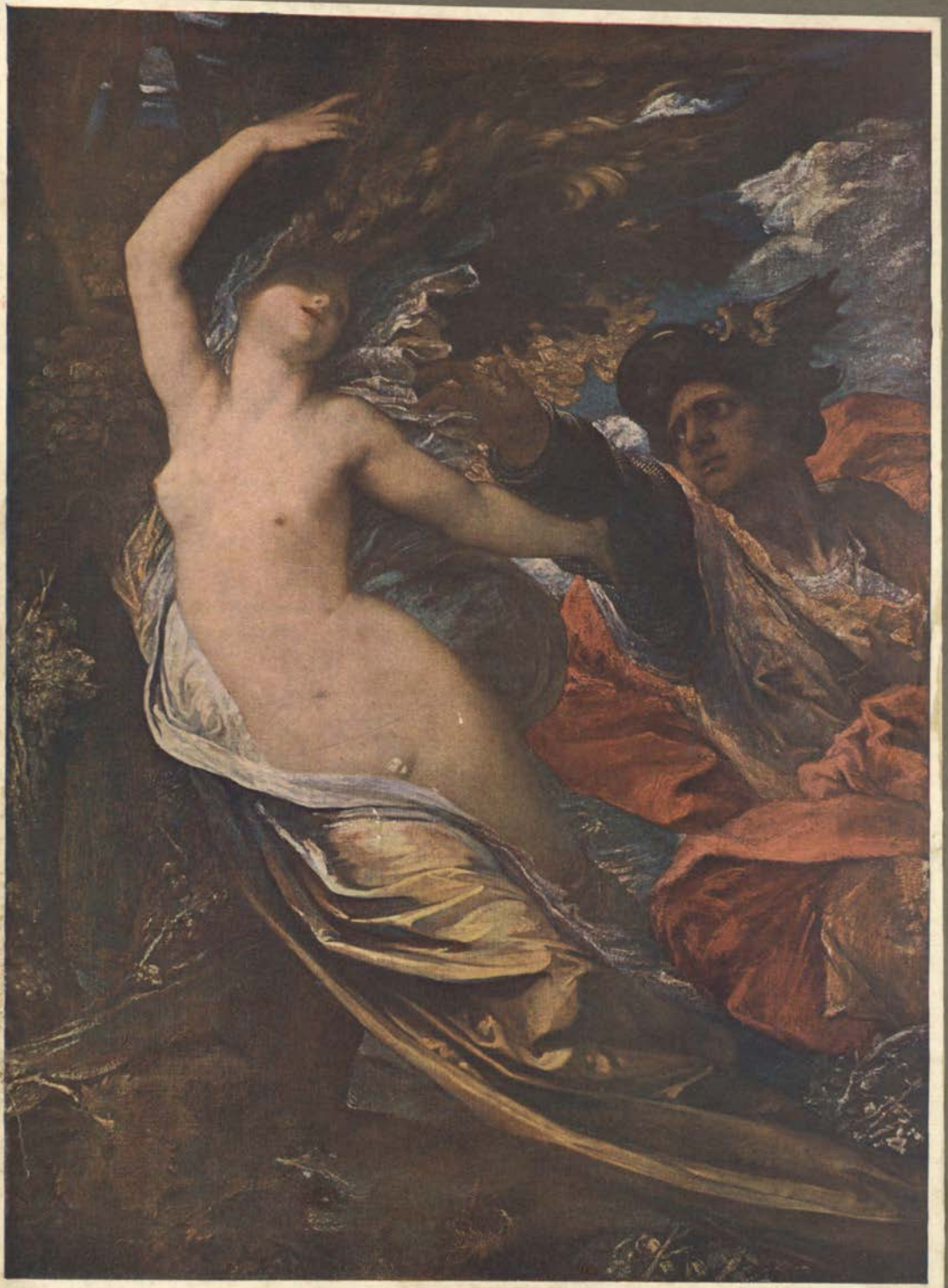
From the Picture by G. F. WATTS, R.A., in the Leicester Art Gallery.

Size, 65 by 47 inches.

Exhibited at the New Gallery, 1889. Presented by MR. WATTS to the City of Leicester as a mark of his high regard for Mr. John M. Cook, formerly of Leicester, and especially in recognition of his valuable work in Egypt.

Fata Morgana is the personification of "Fortune," or "Opportunity." Only by a lock of hair upon her forehead can she be captured. Past the vision of Orlando she flies, and his ambition starts him in pursuit of her. Across rock and stream, dale and desert, and over flower and field, she leads him, "for even thus is man's life the plaything of Fortune."

The colour and technique of this great example are Titian-like in their magnificence, while the ardent, impulsive figure of the pursuer, contrasted with the graceful movement onward of the pursued, bent upon not being caught, lend to the work a fine dramatic effect



VENETIANS.

From the Picture by LUKE FILDES, R.A., in the Manchester Art Gallery.

Size, 90 by 64 inches.

Exhibited at the Royal Academy, 1885, and purchased by the Corporation of Manchester at the Manchester Autumn Exhibition of that year.

This is one of the painter's most important Venetian pictures, and shows the everyday life of some of those who dwell in this "fairy city of the sea." What is very remarkable is the colour of the costume of the people, of never-ending variety, and usually of the brightest. Colour seems in everything: notice the large green water-pot and the lattice-work with the red-and-white striped curtain behind. The spot depicted is by the side of one of the unimportant canals, yet how full of life and colour it is! The business of the day, be it washing clothes or selling fruit, goes on in pleasant style: no change of occupation is sought for or thought of. The passers-by, bent on their own vocation, are picturesque enough, each carrying something suggestive of their object, but none without a touch of that bright rich colour which belongs peculiarly to Venice and her people.

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THE SILVER LINING OF THE CLOUD.

From the Picture by JAMES AUMONIER, R.I., in the Manchester Art Gallery.

Size, 42 by 72 inches.

Presented to the Corporation of Manchester in 1890 by FREDERICK SMALLMAN, Esq.

This earnest painter of English landscape has found here a subject entirely in sympathy with him. It is on the South Downs, looking over the valley of the River Adur towards Shoreham. The sheepfold is an interesting feature of the work, with its adjacent cottage and idle waggon, but it is in the effect of the sunny sky on the broad stretch of land in this day of early winter that the beauty lies for him. In less experienced hands such a subject might present merely a monotonous waste of colourless ground, but here all the sensitive gradations of tints on the land are given, as it dips and stretches far away, with a variety of tones ever pleasing to the eye, and enhanced in their effect by the distant buildings bathed in light and by those more distant on the opposite bank of the creek.

THE HAYMAKERS.

From the Picture by J. T. LINNELL, in the Mappin Art Gallery, Sheffield.

Size, 37 by 61 inches.

Bequeathed to the Corporation of Sheffield in 1887 by JOHN NEWTON MAPPIN, Esq.

The rich upland, where the old English pastime of hay-making has brought the young people together, surveys a splendid expanse of level country, terminating in the far distance in a long, low range of hills. Through the fertile land a silver river runs. The man with his scythe has done his work, the hay is now cut, and he is descending the narrow path to his home, but not without casting back a glance at the two fair girls who are here for the haymaking, one of whom appears to be talking to him. It is a truly English scene, pleasant in its peacefulness, and gladdened by the innocent childhood that finds entire joy in these beautiful and simple surroundings.

THE CHILDREN OF CHARLES I.

From the Picture by Miss Margaret I. Dicksee, in the Oldham Art Gallery.

Size, 42 by 34 inches.

Exhibited at the Royal Academy, 1895.

In view of the claim which the eldest son of Charles I. maintained to the crown of England, his two other children, who were prisoners of the Republicans, were treated with undue harshness. It was talked at one time of binding the little fellow, Prince Harry, who in the picture is seated at his sister's feet, to learn the trade of a shoemaker, and the young and pretty Princess Elizabeth to that of a button-maker. Brother and sister are here seen captives in Carisbrooke Castle. The continual brooding in which the Princess indulged over the disasters of the Royal House brought on a slow but fatal fever, for the alleviation of which she resolutely refused all medicine, and she died on September 8th, 1650, a little more than a year after her beloved father's death, and at the age of only fifteen.

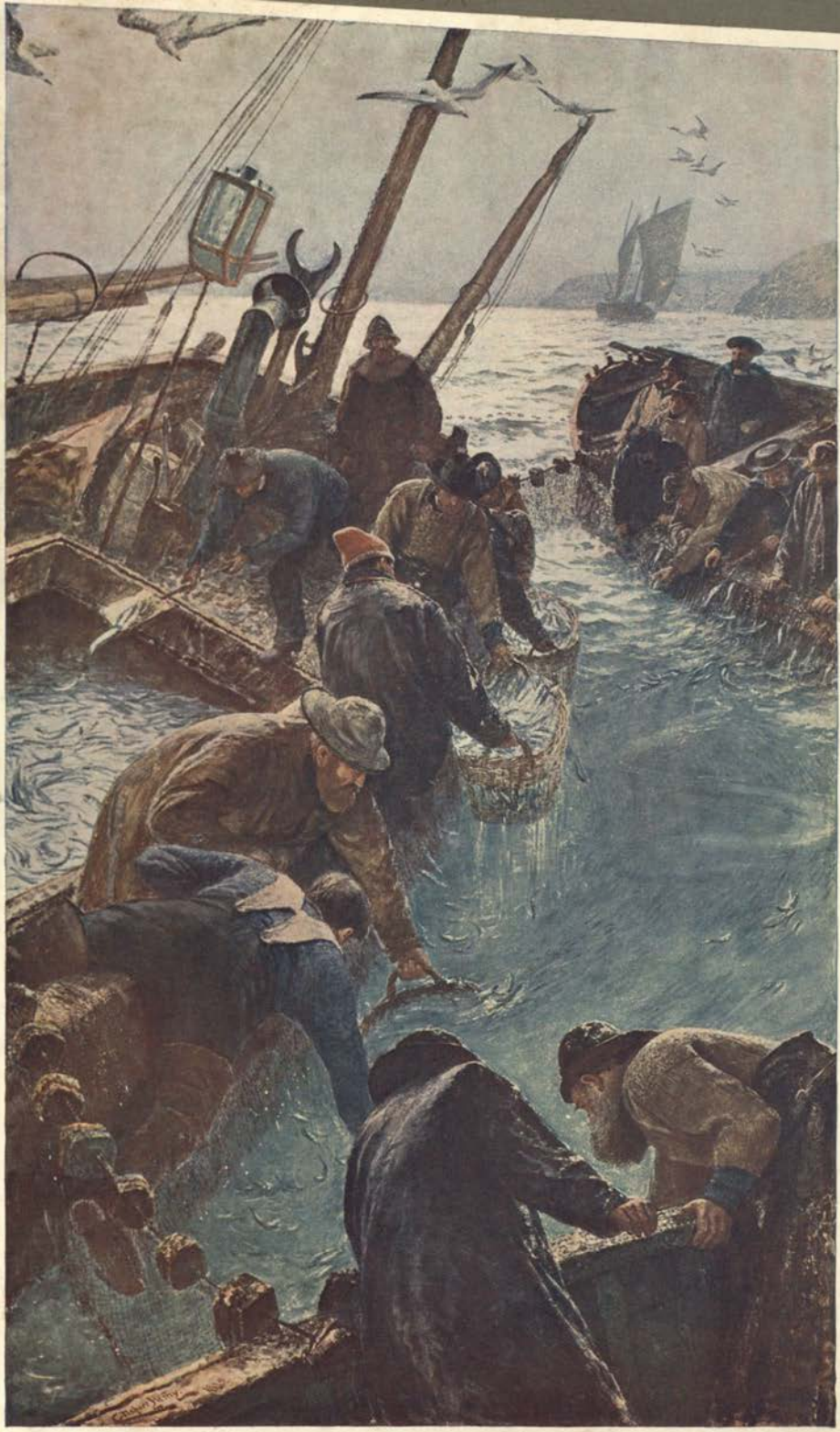
HOW WE CAUGHT THE PILCHARDS.

From the Picture by C. NAPIER HEMY, A.R.A., in the Walker Art Gallery, Liverpool.

Size, 56 by 44 inches.

Presented to the Corporation of Liverpool in 1900 by the executors of the late ROBERT and MARY JONES KING.

This scene, doubtless on the Cornish coast, where the artist obtains most of his subjects, is a busy one, for the vast shoal of pilchards has drifted in, to be easily caught with nets and baskets by the hardy fisher-folk, who have already loaded their craft with this easy spoil from the ocean. The painter's long study of sea and shipping has enabled him to give each point in such a scene as this with absolute truthfulness, and to make the most of such features as the beautiful blue in the depth of water between the boats, and the dazzling brightness of the waves in the offing, where the sun falls full upon them. In the distance a fourth fishing-boat is seen approaching, lured by this rich harvest of the sea, and sea-gulls, stimulated by the chance of plenteous food, wheel about the busy spot.



A WOODY LANDSCAPE.

From the Picture by W. J. MÜLLER in the Leicester Art Gallery. Painted 1844.

Size, 24 by 36 inches.

Purchased by the Corporation of Leicester.

Although the Eastern subjects of this painter are of rare force and brilliancy, he is seen nowhere so finely as in his pictures of rural English landscape, and in the best of these the transparent depth and beauty of such Oriental scenes as the famous "Chess Players" may be discerned. Here the features of a very ordinary piece of the countryside have been seized with true artistic eye. To the sandy bank on the right he has given the highest lights in the picture, and these are thrown into strong relief by the dark, dense leafage beyond, which in its turn stands strongly out against the richly toned, clouded summer sky. To the left, too, where the rutted road winds away into the deep blue distance the painter's power is again seen, and exhibits his entire appreciation of each point in tree, meadow, and roadway, enlivening the whole by the touch of bright colour on the children's clothing and the gentle incident of their amusement at the ducks.

A SQUALL FROM THE NORTH-EAST.

From the Picture by M. Rombled in the Leicester Art Gallery.

Size, 24 by 48 inches.

Purchased by the Corporation of Leicester.

This is a scene in that fatal march of the French army from Moscow in 1812. Napoleon, having fought his way through Russia, had intended taking up his winter quarters there, but the Russians set the city on fire before they abandoned it, and the invaders, who up to then had swept all before them, found themselves deprived not only of shelter in the biting Russian winter, but of the supplies which they had relied on finding there, and an immediate retreat was all that was left to them. The horrors of that retreat have been often pictured: its line could be traced by the bodies of those who perished by cold, hunger, and fatigue, and of the 450,000 men who composed the invading force, only 50,000 lived to return to France.

The picture shows one of many like incidents in the retreat, where a troop of cavalry, heroic and dauntless still, have been overtaken by one of those snowstorms and terrible winds from the north-east which in particular wrought such disastrous work to the hurrying army.

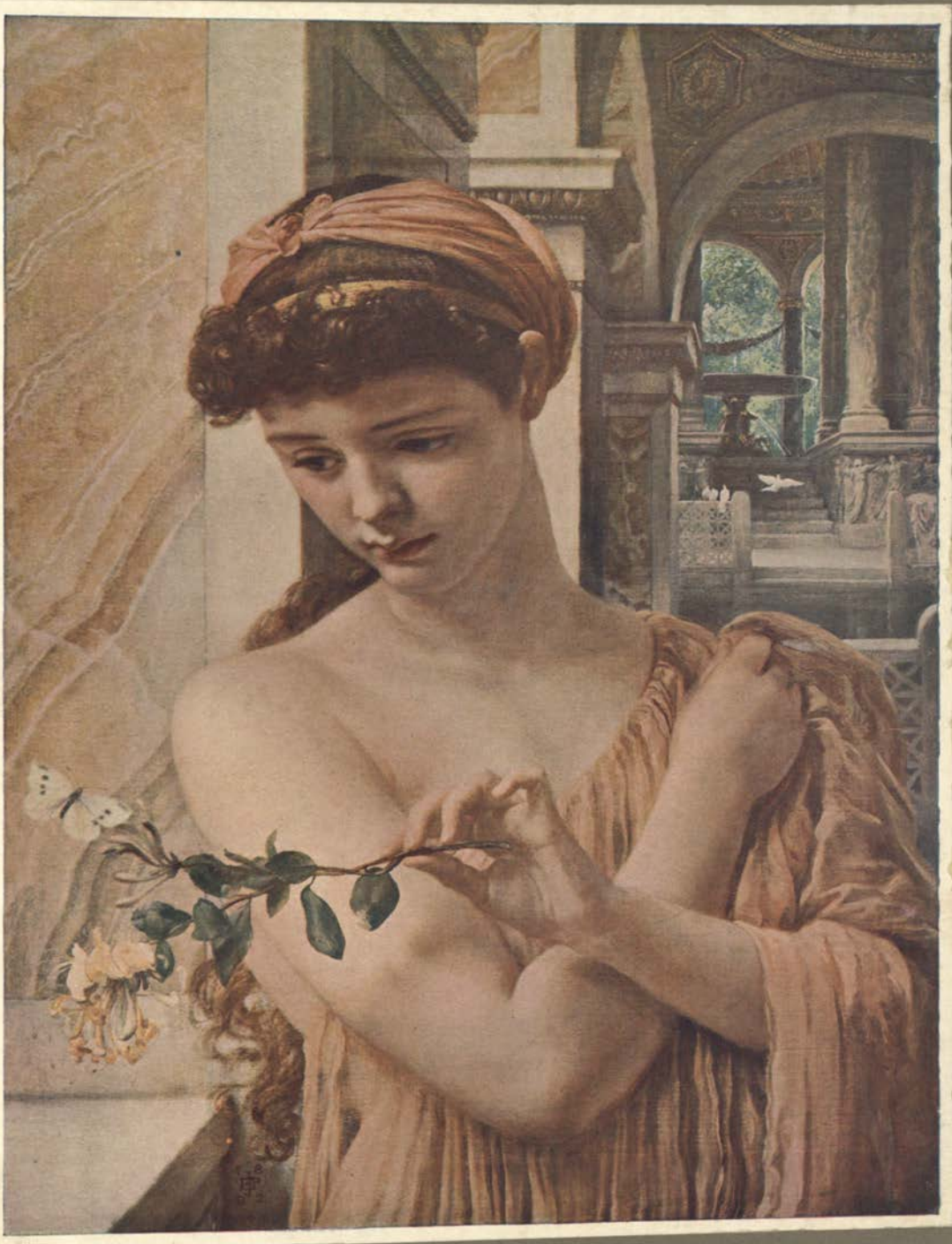
PSYCHE IN THE TEMPLE OF LOVE.

From the Picture by SIR E. J. POYNTER, Bart., P.R.A., in the Walker Art Gallery, Liverpool.

Size, 26 by 20 inches.

Presented to the Corporation of Liverpool in 1876, by the Local Committee of the Social Science Congress Meeting in Liverpool.

Psyche, in ancient mythology, personified the human soul. She was said to have been the youngest of three daughters of a king, and her beauty was such as to excite the jealousy of Venus. In distress at losing her lover Eros, Psyche wandered from temple to temple in search of him, and at last came to the Temple of Venus There she was detained a captive and treated as a slave. She would have perished under her sufferings had not Eros, who loved her in secret, invisibly comforted and befriended her. With his aid she overcame the ill-feeling of Venus. She became immortal, and was united for ever with Eros. She is seen in the picture wandering idly in the Temple of Venus, a momentary amusement being gained by the butterfly that has alighted on the piece of honeysuckle she is carrying.



COLLECTING THE OFFERING IN A SCOTCH KIRK.

From the Picture by JOHN PHILLIP, R.A., in the York Art Gallery.

Size, 33 by 48 inches.

Bequeathed to the Corporation of York by MR. JOHN BURTON, with his entire collection of 130 works.

This example of John Phillip is one of several estimable works of a similar character which came from his hand, illustrative of the habits and customs of his own country, before he journeyed into Spain and identified himself with scenes of Spanish life.

He shows here the interior of a Scotch kirk, with the old-fashioned square pew; and the eventful moment has arrived for the collection of the offerings. It is difficult, without being very distinctly noticed, to avoid contributing when an elder of the kirk places the collecting box so plainly before you; but the middle-aged man, so intent upon his book, evidently intends to do so. Every character and face is carefully studied, noticeably the child to whom the fond mother has given a coin, and who is not too young to learn how to give.

LANDSCAPE AND CATTLE.

From the Picture by T. SIDNEY COOPER, R.A., in the Leicester Art Gallery.

Size, 41 by 52 inches.

Purchased by the Corporation of Leicester.

This is one of the numerous scenes in the neighbourhood of Canterbury, a district which proved a source of inspiration to the distinguished painter for a long term of years. Open meadows were often his theme: pleasant pastures, through which flowed a tranquil stream, and on whose banks cattle and sheep found a happy resting place; but here a corner of an old farmstead has been selected, the buildings of which can just be seen on the left, while on the right, far away in the dim blue ether of distance, rises the stately cathedral of Canterbury, as if, wherever his scenes were placed, they should be within hail of that ancient and picturesque city.

THE PEDLAR.

From the Picture by FRED. MORGAN, in the Walker Art Gallery, Liverpool.

Size, 28 by 40 inches.

Purchased by the Corporation of Liverpool, 1883.

The pedlar, ever a welcome visitor at the outlying places in the country, has arrived at a farmhouse with his stock of cheap drapery and trinkets, and is displaying them in the most effective way to the farmer's wife and her two daughters. He is sure to do business with them, and at the moment the subject under discussion is the piece of cotton print the two girls are examining. Innocent faces both, and removed far from the turmoil of town in this quiet, peaceful old farm, with its ivy-covered walls and pretty creepers, and where the best excitement that comes is furnished by the old well-known pedlar.

FAITHFUL UNTO DEATH.

From the Picture by SIR E. J. POYNTER, Bart., P.R.A., in the Walker Art Gallery, Liverpool.

Size, 45 by 29 inches.

Exhibited at the Royal Academy, 1865. Presented to the Corporation of Liverpool in 1874, by CHARLES LANGTON, Esq.

The discipline of the Roman soldiery was notorious. The duty of obedience was held by them in the highest esteem, and no warrior would think, for a moment, of quitting his post without orders, though death might be the consequence. This splendid discipline and devotion to duty had a striking illustration, when, in 1864, the skeleton of a soldier in full armour was reported as having been discovered in the excavations which were being carried on near the Herculaneum Gate at Pompeii.

In the confusion which filled the city when the terrible eruption of Vesuvius occurred this Roman sentry had doubtless been forgotten; no order had been received by him to leave his post, and while the burning liquid streamed around him he sought not safety in flight, but remained steadily at his post—"Faithful unto Death."

TABLE D'HÔTE AT THE DOGS' HOME.

From the Picture by J. C. DOLLMAN, R.I., in the Walker Art Gallery, Liverpool.

Size, 29 by 51 inches.

Presented to the Corporation of Liverpool in 1880, by SIR J. A. PICTON.

There is ample study of dog-life in all its variety to be found at the Dogs' Home at Battersea. To this admirable institution all dogs are sent which are found straying in London, there to be kept for a certain time, to enable their owners to claim them. Here the feeding time has arrived, and the large trough of biscuit is being ravenously attacked. The various breeds mingle together; the pretty black-and-tan terrier and the fierce mastiff, the fox terrier and the collie, the gentle toy spaniel and the voracious bull-dog, while yet another hungry stream is coming in through the doorway, one of which is a performing dog from a Punch and Judy show.

THE HEART OF SURREY.

From the Picture by VICAT COLE, R.A., in the Manchester Art Gallery.

Size, 54 by 82 inches.

Purchased by the Corporation of Manchester in 1895.

This is one of the most lustrous examples of this characteristic painter's depiction of English scenery. It is taken from a spot near Box Hill, and the pleasant broken land, with its bracken and heather, through which a shepherd with his dog is driving home his flock of sheep, throws, in its richness and detail, a distinct effect on the broad expanse of varied woodland, over which the eye is led to the low line of hills in the extreme distance, beneath which lies the town of Guildford.

A MARTYR OF THE SIXTEENTH CENTURY.

From the Picture by WILLEM GEETS, in the Birmingham Art Gallery.

Size, 71 by 102 inches. Painted 1883.

Presented to the Corporation of Birmingham by the RIGHT HON. WILLIAM KENRICK, P.C., M.P.

It is recorded in the old registry of the cathedral at Ghent that in 1526 a girl of the name of Jeanette de Santhove, a Lutheran, was buried alive at Malines. It was upon this incident that Professor Geets founded his picture.

From her native village of Santhove, about twelve miles from Antwerp the girl has been brought to the city of Malines to be tried for her Lutheran principles. She receives her cruel sentence unmoved, and is now being taken to the spot where it is to be carried out. She is inflexible in her belief, and turns steadfastly away from the exhortations of the priest who walks beside her. The melancholy chanting of those who follow her has no more effect in shaking her than the terrible individuals who precede her, one of whom has an axe, to open the ground, and a cord with which to tightly bind the frail limbs, while another carries a spade for the digging of the grave. The stout figure in red is the officer who has the victim in charge, and round his right hand is seen the cord by which she is bound to him.

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